

THE

MUSICAL WORLD.

1843.

No. 13.

PUBLISHED EVERY THURSDAY, AT NOON,
PRICE THREEPENCE;—STAMPED, FOURPENCE.

Vol. XVIII.

THURSDAY, MARCH 30.

THE perilous position of the Philharmonic Society, which, by erroneous and inert management, has exhausted its once formidable pecuniary wealth, and squandered its once important public influence, renders the present series of concerts more than ordinarily interesting, and provocative of anxious speculation. That the country and the art are largely indebted to this institution for its original excellent intentions, and for much, very much, that has been accomplished, no one, whose opinion is worth having, will venture to question: but, because much has been achieved, offers but a lame excuse for much that has been neglected, and still worse, that has been wrongly attempted and obstinately persevered in. The great and fundamental mistakes of the Society seem to have been—that the members considered the large fund, accumulated some years back, as the individual property of themselves; and they therefore assumed the right to do as they pleased, and set criticism, advice, and public opinion at defiance—and, worse than even this, that the wealth and potentiality of the society gave a superior degree of self-importance to the members; thus engendering envies amongst the profession generally, and jealousies amongst the members themselves, and differences, and cliquism, and sectarianism, and even apostacy from the faith on which the institution had its origin. Thus we have had individual interests protected by the eager search for foreign talent of an inferior order; native merit shelved, or wholly neglected, lest it should aspire to competition with those in possession of

power; an entire lack of that unity of purpose which can alone procure success; a constant diving into the money-bag, to cover blunders and supply the want of mind; and, finally, a reckless indifference as to proceedings and consequences, which naturally enough results from the aforesaid divisions and errors.

The Philharmonic Society should have remembered, that the large fund it once possessed was but a property in trust for the benefit of high art, and the continued advantage of the public, by whom it had been subscribed; not as a reward for the individual exertions of the members, however meritorious, for they have always been adequately remunerated, but for the nourishment and cultivation of the most elevated order of music in this country. However, the different and differing—the ever-promising but never-realizing succession of directors, who have ruled the destinies of the Society, have had their day, and played their cunning or foolish game, until the bank and the bankers' accounts have been dwindled to a mere pittance; and the present season is generally understood to be the final struggle of an institution which the music-lovers of all Europe have, during thirty years, looked to as their rock of shelter, and beacon of intelligence. But we are no gloomy shade-hunters—we know that there is enough of talent, and ample support to boot, for the continuance of a Society, with just and aspiring purposes and healthy endeavours; and we are fully aware, and hopeful, of that most instructive lesson, which adversity teaches. The original Philharmonic Society, with its wealth of unity and right

intention, purchased a mighty influence, which the coin of latter years could not secure, and, in fact, has neutralized and lost—it also taught its patrons and the world to appreciate the real treasures of the art; and if the pupils have outrun their tutors in the search and desire for excellence, it is but needful in the present directors to take a new impetus from that general desire, and from the present dangers of the Society, and they will speedily resume the lead, and deserve to be followed. Let them think of the Philharmonic as of a king, who never dies, but is occasionally regenerated, for the hopeful advantage of the state he is to govern and protect—let them rally at their post of honour, and aid the renewed sovereign with wise counsel and vigorous service—and they and the brotherhood of music may look with confidence to a long-continued monarchy, brighter and more beneficial than that which has hitherto claimed, but equivocally deserved, allegiance.

The following extract from the "Morning Post" is much to the purpose, and will serve the cause doubly—by revealing the real state of the Society, and by showing what it has done for the art, and of what it is capable. We rejoice to find that the public press is alive to this interesting subject; and we call upon all—the Directors, the Subscribers, the Profession, and the Public, to lend a helping hand in this inspiring hour of need.

"The opening of the Philharmonic season is always a musical event, but this year the concerts assume more than ordinary interest from the notorious fact that the society is now dependent on its own resources, the subscription not having attained the amount

attendant on its palmy days. This is deeply to be regretted, for the Philharmonicists have done much for the advance of art in this country; and the fall of the institution would be little short of a national disgrace. Now, then, is the time, for amateurs, as well as professionals, to rally round this society of European fame. The bane of the musical profession in this country is its *cliquism* and petty jealousies. If union existed amongst British musicians, they would not have to sigh for a month for the want of a national opera. Even the grand triumphs of the Philharmonic Society have been subjected to carping criticism and ill-natured sneers; and it is a curious fact that its career of usefulness is better understood and appreciated on the Continent, and by foreign musicians, than by the always grumbling, but never acting members of certain coteries in this country.

“Reflecting on the prospects of the forthcoming season suggested a research into the career of the society, from its first concert, on the 8th of March, 1813, to the last one on the 13th of June, 1842. The retrospect is curious and valuable, so much so that, despite of the labour in wading through its annals, we have been tempted to supply our readers with a rapid summary, as an interesting guide to the past and as an index to the future. For facility of reference to those persons who have preserved their programmes, we will class the concerts by years:—

“1813.—This was the opening season. The schemes had the patronage of the Prince Regent as their heading. The leaders of the band were—Salomon, F. Cramer, Spagnoletti, Viotti, Yaniewicz, and Vaccari. Clementi and Cramer (John) presided at the piano-forte. The leading instrumentalists were F. Cramer, Moralt, Sherrington, Lindley, Mahon, Oliver, Holmes, Tully, Salomon, Cudmore, C. Ashley, Mori, H. Gattie, Griesbach, M. Sharp, the two Petrides, Vaccari, Kramer, Watts, Mountain, Neate, Crouch, Bridgtower, Ashe, and Bergan. The vocalisation was confined to quartets and chorusses, and only one piece in each part. Amongst the names of those are Mrs. Moralt, Miss Hughes, Miss Bolton, Miss Rovedino, Mrs. Ashe, Mrs. Bianchi Lacy, Mrs. Vaughan, and Messrs. Evans, Vaughan, Kellner, C. Smith, Hawes, P. A. Corri, Naldi, Hobbes, and Ledesma.

“1814.—At the first concert, a new symphony, composed for the society by Ries, was played. The names of Signora M. A. Catalani, Mrs. Dickens, Miss Stephens, Messrs. Braham, Welch, and Morzocchi first appear. A new quartet by Griffin, and a new sestet by Bernard Romberg, in which he played himself, MS. symphonies by Asioli and Dr. Crotch, and

a new overture, composed for the society by Cherubini, were performed.

“1815.—MS. symphonies of Woelfl and Ries were brought out. This series was famed by the first appearance of Cherubini, who presided at his *Anacreon*, a MS. overture, and a symphony, composed expressly for the society. Beale, Pleyel, and Kalkbrenner, pianists; Mackintosh, bassoon; and the celebrated Lafont, violinist, appeared. Mrs. Salmon is the new vocal star.

“1816.—The first concert was signalized by the *début* of Baillot, the violinist. We remark also a Bardic overture MS. of Ries, composed for the Society, and played by P. Meyer, C. Meyer, Horn, Chaloner, Taylor, and P. Erard. Begri and Levasseur were new vocalists. Dragonetti's name figures, for the first time, with Percival, a violoncello player. Weichsell, Mori, and Baillot appeared amongst the leaders, and Sir G. Smart and Attwood at the piano-forte. Nicholson and Drouet, the great flutists, appeared. Madame Fodor commenced the solo singing. Müller (clarinet) wrote a quartet for the Society, and Mr. Burrowes a finale. Clementi produced a symphony. Baudiot, a great French violoncellist, played.

“1817.—Ries, Griffin, Kalkbrenner, Dr. Crotch, Bishop, and Webbe presided at the piano-forte, and an additional leader was found in Loder. Madame Camporese, T. Cooke, Miss Hughes, Miss Goodall, Signor Crivelli, Mademoiselle De Lehu and her sister, and Begrez sang this season. Beethoven's *Fidelio* overture was introduced for the first time. Willman, the celebrated clarinet player, appeared. We remark a guitar composition by Sor, and a corno concertante by Puzzi. In this series the symphonies that were played are specified for the first time distinctly. At the seventh concert, Lord Burghersh's symphony, presented to the society by his Lordship, was played.

“1818.—H. Smart is amongst the new leaders, and Mr. Novello at the piano. A new symphony by Ries was brought out.

“1819.—The programmes contain, for the first time, the words of the vocal music. Clementi, a new MS. symphony. Robbrechtz, new violinist; Baermann, clarinet. A MS. trio by Lindley.

“1820.—This series is memorable for the *début* of the great Spohr, and for the first mention of a conductor in the schemes. Cramer, the pianist, was the first; and Ries, Sir G. Smart, Attwood, C. Potter, and Welsh, officiated in turn in that capacity. Various MS. compositions were produced and played by Spohr. Miss Corri sang this season, and Mr. Neate introduced Beethoven's piano-forte concerto music. The patronage of the Prince Regent was changed to His Majesty.

“1821.—The violinist, Kieswetter, was the great gun. Tulou, the flutist, came out. Bochs also appeared in a MS. septet; and, at the last concert, Moscheles made his first appearance in this country, playing a MS. concerto.

“1822.—*Débuts* of H. Field, the pianist; Mazas, violinist; Mrs. Anderson, pianist; Signora Caradori, Miss A. Ashe, Signors Zuchelli, Sapio, Sale, Terrail, Belamy, Angrisani, and Madame Ronzi de Begnis, vocalists.

“1823.—Miss M. Tree (now Mrs. Bradshaw) sang at these concerts. Grund, the violinist, appeared.

“1824.—Weber's *Der Freischütz* first played. Signor Garcia, the celebrated tenor, and father of Malibran, appeared. Signor Centroni, a new oboist; Oury, the violinist; Madame Vestris and Mr. Phillips; Guillon, the flutist; and, at the last concert, Miss Paton appeared.

“1825.—Vogt, the oboist, in a MS. concerto; Schunke, on the horn. The third concert was remarkable for the first performance of the symphony with the vocal *finale*, composed expressly for the society by Beethoven. The vocal parts were sung by Madame Caradori, Miss Goodall, Vaughan, and Phillips. Sir George Smart conducted, and Mr. F. Cramer led. Spontini's overture to *Olympia* first played. Peile, pianist; and Labarre, harpist, performed. Madame Pasta and Signor Curioni appeared.

“1826.—Weber was the conductor at the third concert (April 3), when Kiesewetter, De Beriot, and Bellon, violinists, appeared; as well as Furstenau, flutist, and Dizi, harpist. Miss Bacon and Signor Pellegrini were the new vocalists. At the last concert (June 12), Handel's “Dead March in Saul,” as a tribute to departed genius, was played, Weber having expired at Sir G. Smart's house.

“1827.—The new pianists this series, were Lizst and Schlessinger. Signor Galli, the celebrated bass-singer, appeared. Madame Stockhausen sang for the first time.

“1828.—Miss Childe (now Mrs. E. Seguin) appeared; as also Madame Puzzi, Madame Schulz, and Signora Brambilla. We notice in the fifth programme of this season a concertante, *Æol Harmonica*, and two guitars, by Messrs. Schulz; a MS. overture by J. H. Griesbach, four selections from Rossini, one from De Beriot, and one each from Beethoven, Mozart, and Cherubini. Mr. Attwood conducted this classical concert, and Spagnoletti led. “Powers eternal! such names mingled!” A MS. overture by Pixis; a military concertante for violin and violoncello, by Messrs. Bohrer; a flute concerto, by Nicholson; graced the seventh scheme, with Mr. Potter as conductor. Pixis himself played a pianoforte concerto at the last of this series.

"1829.—Tolbecque, Hauman, Artot (not the present one of that name), violinists; Mademoiselle Blasis, Donzelli, Bordogni, Mr. Rosner, Madame Wranitzky, the great Sontag, and the immortal Malibran, came out this season.

"1830.—Madame Dulcken, pianist; Signor Santini, basso; E. Seguin; Miss H. Cawse; Grattan Cooke, oboe; Platt, horn; Madame Meric Lalonde; Miss A. Windsar, harpist; Pouchard, French tenor; the great Lablache; and Preuymayr, bassoon. MS. compositions of Mendelssohn for the first time.

"1831.—Opened under the patronage of William IV. and Queen Adelaide. At the third concert, the first act was composed of a selection from Spohr's "Last Judgment." Signor Rubini, Miss Riviere, Bohm, flutist; Hummel, pianist; Miss Inverarity; Blagrove, violinist, appeared.

"1832.—The Chevalier Neukomm's works produced. Mrs. H. R. Bishop, Signor Winter, Mr. Parry, jun., Signor Mariani; Bohrer, violinist; Signor Giubilei, Mr. Eliason, Miss Bruce, Miss Shireff; Mademoiselle Blahetka, pianist; Cinti Damoreau, and Tamburini, were in the programmes. Onslow's symphony, composed for the Society, was played.

"1833.—Herz, pianist; T. Wright, harpist; Wolff, and Knoop, violinists; Miss Masson, Horncastle, Miss Clara Novello, and Mr. Bennett, vocalists.

"1834.—Signor Maseni and Viouxtemps, violinists; Bertrand, harpist; Madame Fillipowicz, violinist; and Grisi.

"1835.—Production of Spohr's 'Ode to Sound.' Baumann, bassoon; *début* of Miss Postans, now Mrs. A. Shaw; W. Sterndale Bennett, Madame Fincklohr, Servais, violoncellist; and M. Ivanhoff.

"1836.—Balfe, Brizzi, Cartagenova, Madame Colleoni Corti, Lucas, violoncello; Lepinski, violinist; Thalberg, Machin, and Ole Bull.

"1837.—Catone, Ronconi (not the celebrated one), Miss M. B. Hawes, Miss Birch, Gonz, violoncellist; Shroeder Devrient, Signor Ekerlin, and Anglois, double bass. Revival of Beethoven's No. 9.

"1838.—Opens under the patronage of Her Majesty. Mademoiselle Placci, Hobbs, Miss Woodyatt, Manvers, Kroff, Bradbury, Hausmann, violoncellist; Heinenger, flute; Dohler, Stretton, Auguste Pott; Muller, double bass; Riebas, flute; oboe, Mademoiselle Schrickel.

"1839.—Miss Rainforth, David, violinist; Madame Balfe, F. Lablache, Dando, violinist; C. Harper, horn; Mademoiselle de Riviere, Mademoiselle Bilsteen, Batta, violoncello; Mademoiselle Lewig, pianist; Dorus Gras, Haumann, violoncellist; Mario, Artot, violinist; and Mademoiselle Meerti.

"1840.—Madame Villowan and Madame Villowan Caton, Hayward, violinist; Molioue, violinist; Mademoiselle Nau, and Herr Eiche.

"1841.—Deloffre and Vieuxtemps, violinists. No. 9, of Beethoven, played at the fifth concert. Dorus, flutist; Blaes, clarinet; Jarrett, horn; Mademoiselle Löwe, Miss Dolby, and Miss Williams.

"1842.—Miss A. Kemble, J. A. Novello, Goudswaard, clarinet; Mademoiselle Pacini, Parish Alvars, harpist; Perkhart, pianoforte; Cavallini, clarinet; Richardson, flutist; Miss Bassano, M. Vrugt, and Mendelssohn Bartoldy's performance of his own concerto.

"The orchestra is now composed of twenty-eight violins, nine violas, eight violoncelli, eight contra-bassi, two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, and drums—in all, seventy-one performers.

"The records of the Philharmonic Society establish their engagements to have been invariably tendered to all vocal and instrumental artists who have merited the honour of playing or singing at such an institution. The clauses in the engagements of Italian singers have of late years prevented their being heard at the Philharmonic, but what available talent has been in the market has been secured, and the directors could do no more. It has been objected that works of modern masters ought to be performed; but, with such classical symphonies as those of Haydn, Mozart, and Beethoven, this is a most delicate task to undertake. Solo players, on the other hand, naturally select pieces best calculated to display their manual dexterity, and this is too often done at the sacrifice of art; but it is difficult to draw the line as to the rejection of this kind of composition. Genius and inspiration are not every day qualifications, and masterpieces are indeed rare. We know of no neglected Mozart or Beethoven in this country. There is infinite talent amongst our musicians, but as yet we see no traces of the master-mind. Once more, we hope and trust that, for the honour of the country, the Philharmonic Society will not be allowed to fall."

The latter prayer we heartily iterate, and say "Amen" with all truth and fervour; but with much of the previous sentence we take leave to differ—"all vocal and instrumental artists who have merited the honour, &c." have not been engaged, nor suffered to appear. The precedent of the early society proves the advantage of producing "works of modern masters;" and it will remain impossible to

assert truly that we have no Haydns or Mozarts amongst us, while exclusion against all native talent, tried and untried, is persisted in. The "sacrifice of art" by such a society, we deem to be an absolute impiety; and out of the above category, if we select all the soloists who have really done service to the society, we shall find that the list contains, almost exclusively, those who have played pieces of a classical character; and that such preponderate in the early programmes. We therefore say, return to the old and better system; let the Clementis and Attwoods of the present day have their fair chance; let the concerto player always have precedence of the tricky monomaniac; eschew opera singers, who have no common interest with concert music; give us as much excellence as is available, but no second-rate importation—and so succeed, for so success will be deserved.

WESTERN MADRIGAL SOCIETY.

A very extraordinary and not very creditable discovery has been recently made in this society, respecting which, as we have received several letters of inquiry, we feel compelled to give the following plain statement of the facts, and leave the public to draw their own inference.

In the year 1841, the Western Madrigal Society publicly offered a prize of ten guineas to the composer of the best *original madrigal*, the copies to be sent in, with mottoes and sealed names and addresses, by the first of October. Nine compositions were received by the society, and from them, after a lengthy and very impartial examination, one was selected as triumphant, which answered to the signature of Mr. Professor Taylor. A festival was subsequently given, at which Mr. Taylor received the prize and the general laudation of the members and their friends; acknowledging the same in the usual complacent way.

In the course of the present session of the society, however, it has been discovered, that a passage of fifteen bars, note for note in all the parts, is "begged, borrowed, or stolen" from an old composition of Lucca Marenzio. On application being made to Mr. Taylor, he admitted the fact, and stated, in explanation, that he had concocted a madrigal in 1828, using the passage in question; and that he had revised the same in 1839, omitting the

ancient fifteen bars, and substituting a passage of his own—that when he sent to the society the wrong MS. was forwarded by mistake—and that he was not aware of the error, till too late.

The proverb says, wisely and truly, “it is never too late to mend;” and, for the professor's sake, it were to be wished that he had been impressed with the said old-fashioned wisdom; the society, more ductile and alive to its own reputation and honesty, have *mended* their mistake; rescinded their former judgment; demanded the return of the ten guineas; and intend to solicit the ill-used composers at the last struggle, to enter upon a new competition. We believe there is nothing more easy, than to make a madrigal, by such as will condescend to wade through the stores of unknown works that are readily to be got at; and we advise the Western Madrigal Society to put additional lenses on their critical microscopes, in order that future candidates may be spared the awkwardness of discovering their errors when “too late.”

CORRESPONDENCE.

PHILHARMONIC SOLOISTS.

To the Editor of the “Musical World.”

Sir,—The candid and meritorious expressions used by you, in reviewing the solos at the late Philharmonic Concert, were indeed worthy of your Journal, and those which doubtless all and singular your readers expected. Here indeed, was severity nobly applied; and which must gain for you many admirers; and supposing three-pences to be any consideration, many subscribers.

I wish it was in my power to show you otherwise than by this poor effusion, that every real amateur who heard them, was necessarily as much disgusted, as every professional man must have been insulted by the solos there and then played. Pray who did they intend to gratify by that exhibition of slides, and all other their nauseous and meretricious ornaments? Perhaps the directors of the Philharmonic Society wish to show us poor misguided amateurs, that this is the proper style of playing, and which we should imitate—if to “à la bonne heure,” and five thousand obligations to them for the information; for with three months' practice, and an occasional visit to the Promenade Concert, my little finger, and a very small share of vanity tells me true, that with the exception of these two great masters aforesaid, I am not to despair of being the first player in England.

Is it at last come to be an arranged matter, that any thing is good because it is foreign, or “real French?” *N'importe* from what country imported, we are all here well inclined to admire a pure and real talent; but we are still proud of a pure and real talent which exists in our own country, although now neglected and rarely made use of. Is a foreign name to do every thing for a man, even at the Philharmonic? It would, I take it, be a great infamy for them to make choice of a Mr. Potts or Mr. Gubbins to play a solo there. Oh no! he must go to Paris, and look up a pretty name; (say Signor del Potto, or Giubini,) play at the Promenade Concerts for a year, for 9d. a day; and then, having passed this severe ordeal, he may condescend to disgust a discriminating audience,

and insult the best of native performers with one of his own peculiar compositions.

Why on earth did not the directors (why do they not now) give a fair notice to many who would, doubtless, be glad of the opportunity of giving the subscribers a real treat? Although, I should think a Blagrove, a Willy, or a Patey, or fifty others would play one à la Deloffre, without any notice at all; or perhaps a lesson or two on the art of swagger from Monsieur Jullien might be indispensable.

Being only an amateur, and, in consequence, only one quarter initiated in the ways and means, or even phraseology of the art, all this may appear to the regulars as superfluous, and perhaps ridiculous; all which, I care little or nothing about, being still cherished with the hope that you will be perpetually alive to defend us from all those pomps and vanities that fall under your jurisdiction; and remain

A Constant Reader and Admirer,
EDW.

P.S.—Mr. Banister will, I hope, continue his subject. The late letters have been peculiarly interesting: any scheme by which we (amateurs) can, with such advantage to ourselves, mix in a society of which we are proud, we hail with delight.

March 27th, 1843.

Our correspondent's severity is not so justly directed as could be wished. “The receiver is worse than the thief,” says the proverb—and the permitters of inferior music at the highest concerts of the country are fully entitled to all the blame, and all the disgrace. Where were Blagrove, and Oury, and Willy, and Thomas, and Dando, and Lindley, and Lucas? Where Bennett, Holmes, Dorrell, Richards, Barnett, and half a score others? Messrs. Lucas and Bennett may answer for themselves, for they are of the cabinet; but we will answer for the rest, that they would readily and gratefully have given their services, supposing the Directors to have been in any dilemma; and we will answer further, that the friends of music, and the patrons of the Society, would have been far, very far, more pleased and contented. We earnestly hope to have no more of this; and we trust that the publication of this letter, which is the least severe of seven we have received on the subject, may have influence in the proper quarter. For ourselves—we beg to insinuate no sort of contempt for three-pences, which, though dirty money, do not sully either our hands or consciences; but to feel, and to learn that others own, we do our duty is a richer remuneration—and that duty we hold to be, the unflinching guardianship of high art and native talent in this country. We trust Mr. Banister's admirable letters will be continued next week.—
Ed. M. W.

REVIEW.

“*Ma Mere au Ciel*”—Ariette. Magnus Deutz, Brussels.

This, we are informed, is the production of a youth of twelve years; and it is very

creditable to his musical taste and ability. The style is evidently German, though the verses are French; and the learning displayed in the accompaniment, promises well for the future of the young composer.

Hand Book, for Piano-forte Players—a series of Studies, Exercises, and Compositions, in all the Major and Minor Keys.
—Adolphe Marschan. T. Boosey & Co.

A collection of Exercises, well written and studied to facilitate mechanical execution and improve the taste. The Author is evidently acquainted with the philosophy of tuition, and leads his disciple on, by almost imperceptible degrees, from the simplest scales and phrases to studies of considerable difficulty and elaboration—the whole being fingered in the leading passages, so as greatly to assist both the learner and teacher. We recommend the “Hand Book” as a useful and sensible publication.

MUSICAL INTELLIGENCE.

Metropolitan.

CHORAL MEETING OF MR. HULLAH'S PUPILS.

On Wednesday evening last, about fifteen hundred of the pupils of the upper schools at Exeter Hall assembled for the display of their progress, and the performance of a choice and difficult selection of pieces, sacred and secular. The most remarkable of these were, a motet, “O, be joyful,” Palestrina; St. David's tune, with Ravenscroft's harmony; a canon, “Awake thou that sleepest,” Horsley; a semi-chorus of G. Crocchia; Purcell's “Britons strike home,” emanated by adaptation to un-martial words; and “Day-break,” Moscheles, extremely difficult, and tolerably well rendered. The best performance was that of Horsley's canon, which was, in every respect, clever and satisfactory. A large number of listeners was present, including many of the nobility and church-dignitaries; and the performance appeared to afford much satisfaction.

MR. G. A. MACFARREN AND MR. J. W. DAVISON'S SECOND CONCERT OF CHAMBER MUSIC.

A still more numerous company than that which attended the previous performance was present on Wednesday evening, the 22nd, in Chappell's pianoforte rooms, 50, New Bond Street; and a larger number of eminent professors and judges graced the assembly. The programme consisted of numerous fine works of Beethoven, Spohr, Mendelssohn; Messrs. E. J. Loder, H. Smart, J. W. Davison, and G. A. Macfarren—capitally performed by Miss Birch, Miss Poole, Miss Bassano, Miss Dolby, Mr. Clifford, and Mr. C. White; Messrs.

Jarrett, W. S. Bennett, Blagrove, E. Thomas, J. Loder, jun., Lucas, Dorrell, and J. W. Davison. The most remarkable pieces were a MS. quartet in A of Mr. G. A. Macfarren, very finely played by Messrs. Blagrove, Thomas, Loder, and Lucas; and Mendelssohn's trio in D minor, op. 49, rendered in the most perfect and finished style by Messrs. Bennett, Blagrove, and Lucas, which elicited and merited the rapturous applause of all present. Such a specimen of the highest school of executive art is rarely to be heard, and was of itself an ample evening's enjoyment. The last concert of the series will take place on Wednesday next.

MELOPHONIC SOCIETY.

The "Creation" was performed by this aspiring society on Wednesday last, at the Hanover Square Rooms, to a very numerous audience. Mr. W. Blagrove led the orchestra, which acquitted itself very creditably, considering its limited strength, and the chorusses went better than usual, evidencing careful practice. Mr. Braham sustained the tenor part of the oratorio with incomparable spirit and excellence. He was rapturously encored in "Rosy mantle;" the same compliment being awarded to Mr. Leffler's "Now Heaven in fullest glory," who sang the whole of the bass portion of the work very finely. Miss Cubitt, Miss A. Williams, and Miss Ward, were each greatly applauded. Mr. Jolly, Jun. was at the organ, and Mr. Holderness conducted.

SACRED HARMONIC SOCIETY.

The "Israel in Egypt" was performed again on Friday to a thronging and delighted audience. The grand sequence of chorusses were given with unsurpassed power and completeness, and the whole performance merited the abundant applause bestowed. Madame Caradori is hardly equal to the mighty solo in the final chorus; but, with that exception, she, and the other soloists, Miss Dolby, Miss Cubitt, Mr. Hobbs, Mr. Leffler, and Mr. H. Phillips, were highly efficient. The orchestra was in excellent time and tune—Mr. G. Cooke's excellent oboe-playing exceeded his usual efforts, particularly in the "occasional" overture; and Mr. Baumann's bassoon-accompaniment of the duet "The Lord is my Strength," was admirable. The Society will repeat the "Lobe gesang," of Mendelssohn, next Friday, with Beethoven's "Mount of Olives."

We have to correct a mis-statement which occurred in our recent notice of the Annual report of this society. We therein mentioned, that the large organ in Exeter Hall was the property of this institution; but, on inquiry, we find that it is hired of Mr. Walker, the builder, at a liberal annual rental.

FIRST ROYAL ACADEMY CONCERT.

These are the most interesting performances given in the metropolis; and, if due regard and care were paid to the selections, might be always valuable and satisfactory. The first concert of the series of four, was given on Saturday, in the Hanover Square Rooms, with one of the best programmes we have latterly seen at these stimulative entertainments, and attracted a very choice and numerous auditory. There is a charm about every youthful endeavour, from its presenting the first wakenings-up of genius and ability, and from the consideration of what such incipient efforts may hereafter ripen into; and in these concerts, the emulative attention and anxiety of the young musicians is so apparent, as to heighten the effect of all they attempt, and at the same time, give a vigour and spirit to the attempt beyond what might be reasonably expected. Such was particularly remarkable on Saturday, when the first part of Mendelssohn's "St. Paul" was rendered with great merit and effect; the orchestra, the chorus, and the solo singers vying in endeavour, and winning the hearty applause of their auditors.—Miss Barrett, Miss Marshall, Miss S. Flower, Messrs. Von Hoff, Garstin, and G. W. Jones, sustained the solo parts very creditably. The second part commenced with a fragment of Beethoven's B flat concerto, displaying much promise in Miss English, a pupil of Mr. W. S. Bennett. This was followed by Mercadante's "Se m'abbandoni," an ancient favourite at these concerts, which we have rarely heard so well sung as by Miss Marcus on this occasion—there was a little too much flourish, for which the master and not the pupil is responsible, but it was a very pleasing performance. Misses Lear and Mason gave proofs of careful instruction in Mozart's Duo, "Prendero quel brunettino;" and in the duet from Tancredi, "Lasciami, non t'ascolto," Miss Lincoln sang very sweetly, though lacking sufficient volume to compete with her associate, Miss S. Flower, whose superb contralto voice is every day improving. Mr. Hoffmann, pupil of Mr. Potter, played Weber's "Concert-stuck," with a brilliancy and finish that took his audience by surprise, and won universal approbation. The first finale of "Euryanthe," brought this very agreeable concert to a satisfactory close. Mr. Loder led, in the absence (through indisposition) of Mr. F. Cramer; and Mr. Lucas conducted. The Duke of Cambridge, and numerous persons of distinction were present.

MR. WILSON'S ENTERTAINMENT.

"Anither nicht wi' Burns" proved fully as agreeable and satisfactory as the previous entertainment; and sent a very numerous

auditory home gratified, and, it may be, improved; for, if the opening of the heart and elevating the spirits can help us to shift off the world's care and canker, (and who will deny this?) surely poetry, music, and unaffected social enjoyment are the talismans to effect the desideratum. A dashing song, called "The Battle o' Sherramuir," was sung for the first time; it is a difficult song to sustain, but Mr. Wilson fought it out bravely. The entertainment next Monday will consist of the Adventures of *Prince Charlie*. Great credit is due to Mr. Land for the mode in which he accompanies the national melodies of "Bonnie Scotland."

HER MAJESTY'S THEATRE.

The success of the new basso, Signor Fornasari, has been complete; and he and the establishment may fairly count upon a long and brilliant career. The opera of "Belisario" is one of the better order of Donizetti's works, and was happily selected for the introduction of the *debutant*—its story is interesting, and well known (which naturally helps its interest), and its music is infinitely more dramatic and vital than belongs to the ordinary run of works of this school; it has been carefully brought upon the stage, and has established its popularity. Signor Fornasari is young, of a fine commanding figure and attractive person; he is a forceful and sensible actor, conceiving well, and expressing gracefully, the part he assumes; his voice is fine, full, and flexible, of an unusual compass, and highly cultivated; his power is competent, and his finish masterly; on the whole, he is certainly the most perfect artist who has yet ventured to antagonise "the five;" and is the only one we have heard who is at all likely to prolong the high popularity of Italian performances in this country. His reception on Saturday, and again on Tuesday, was rapturous and triumphant. Mademoiselle Moltini made her first curtsy for the season, and was welcomed by her many friends of last year in a manner that must have gratified her feelings—she sang charmingly, and added to the general effect. Signor Conti gains admirers nightly by his endeavours to please, but we hardly think him so good a singer as Guasco, who was here last season. Madame Persiani, emulative of the success of her artistical pursuers, has turned over a new leaf, and vastly exceeds herself, both in power and effectiveness. Never has the early season of the Opera been so brilliant, and never has it so richly deserved the patronage awarded to it.

Provincial.

WITHINGTON, March 22.

Our church has received the addition of a fine organ built by Mr. Lincoln, organ builder to Her Majesty, under the superintendence of Dr. Gaunt-

lett. It was completed on Friday last, when the evening service of the church was read, and a sermon preached by the Rev. F. H. Cooper, to a full and crowded church. The choir was numerous, including Miss Hardman, Messrs. Isherwood, James Isherwood, Barlow, Heywood, &c. Dr. Gauntlett presided at the organ. On Sunday, the morning and evening services were conducted in the same manner. The music was selected from the works of Mendelssohn, Purcell, Clarke, and other church composers. The beautiful anthem, "As the hart pants," of Mendelssohn, and the no-less sweet one of Purcell, "O God, my God," were both executed in a very chaste and devotional manner. Dr. Gauntlett played some movements of Beethoven, Mozart, Handel, &c. and the organ appeared well calculated to give proper effect to such specimens of classical composition.

BATH, March 15.

The Harmonic Society gave an excellent concert last night, which was brilliantly attended. The "Macbeth" music, and a choice selection of glees, madrigals, &c. were finely executed. The novelties were a prize madrigal of Mr. J. K. Pye, and a gipsy glee of Mr. B. Taylor. Misses Brewer and Maycock assisted in the vocal pieces; and Mr. Schulze and Master Blake played some guitar duets, &c. with capital effect.

MAIDSTONE, March 14.

The Catch Club closed its season, by an admirable performance, on Friday last, in which Mr. J. E. Field, Mr. G. Whitaker, Mr. Tolhurst, and other operative members, entitled themselves to the thanks and laudations of the company. Liberal support is promised for the proceedings of next winter.

Mr. MORFILL'S CONCERT.—This agreeable performance took place last Wednesday, and was abundantly patronized. Mr. Morfill led an effective orchestra, in the overtures to "Zaira," and "Cheval de Bronze," and played two violin solos with great skill and success. Miss Lucombe sang some ballads in a charming style, and joined Messrs. Stocker and Morley in several glees, which were greatly admired. The concert gave general satisfaction.

Foreign.

LEIPSI, March 7.

Mr. Parish Alvars has been here, and has been received with great distinction. His overture, performed last season in London, has been played at our *atonement* concerts; and has been honoured by the commendation of Dr. Mendelssohn. His harp-playing has been greatly admired. Mr. P. Alvars, has had a similar success in Dresden, Prague, &c. and goes to Berlin next week.

BERLIN, March 19.

The Earl of Westmorland, British Ambassador here, gave a splendid concert on St. Patrick's day, at which their Majesties and the royal family, together with the King of Hanover, and the grand Duke and Duchess of Mecklenburgh, were present. The performance consisted of a selection of his lordship's works, which were finely executed, and created a great sensation. The first part was sacred, and conducted by Meyerbeer; the second part was from several Italian operas of the Earl, and conducted by Signor Quattrini, director of the Italian theatre. The royal and noble guests expressed themselves in warm terms of approval of the taste and talent of their host.

Miscellaneous.

MISS S. FLOWER.—We are informed that "Tancredi" is shortly to be produced at the Princess's Theatre, for the *début* of this promising young contralto.

THEATRICAL DISPUTE.—The Liverpool patent theatre is waging fierce war against the minor theatre of that place. Mr. Hammond, the Drury-Lane attempter, is the present lessee of the Liverpool major house, and has thought proper to coerce his brother-in-law, Mr. Copeland, the lessee of the minor house; and much vituperative language, in letters and stage addresses, has ensued, of which Mr. Copeland has the advantage both in matter and style. Mrs. Fitzwilliam, Mr. Copeland's sister, and Mr. Buckstone, have been informed against, and convicted, for acting in the said minor theatre, and the magistracy, the press, and the whole town, are in a state of excitement on the subject. The minor theatre is open, as all the minor houses in London are, under the ordinary music licence; and the acting that is tolerated in the metropolis, from the aversion of the magistrates to convict upon so unwise and unjust grounds as the stipulations of the present laws on the subject, is, it seems, to be visited with the extremest severity in Liverpool, at the instance of a person who himself has occupied minor theatres both there and elsewhere, and perpetrated the very offence for which he now demands punishment. The one-sidedness of this measure, and the ridiculous imperfection and anomaly of the existing laws on the subject, will, we fervently hope, be brought to the notice of the Legislature by this most ungenerous squabble, and so the evil may assist the production of good. The flagrant folly of the matter is, that Mrs. Fitzwilliam has been convicted for performing in Barnett's operatta "The Pet of the Petticoats," originally produced at Sadler's Wells, and consequently not to be considered as the *regular drama*; but having been subsequently acted once or twice, for benefits, at a patent house, it is deemed to have accomplished its *legitimacy*, and the performance in an unpatented establishment is punishable accordingly.

MRS. ALFRED SHAW.—We regret to learn that this eminent vocalist has recently suffered a severe domestic affliction in the loss of her infant son, which has prevented her attending to professional duties during the past week.

DRURY LANE THEATRE. — Pacini's "Sappho," has been unavoidably postponed from Tuesday to Saturday next, in consequence of Mrs. Shaw's absence from the theatre. Miss Clara Novello is said to be amazingly improved—her voice full and settled, and her action free and expressive.

MR. W. RUDGE.—This veteran organist, long known and respected at Wolverhampton, died on the 10th instant, at the advanced age of seventy-five. He was a very eccentric man, but an excellent musician.

Ancient Concerts.

The Second Performance of Ancient Music took place last night, under the direction of HIS GRACE THE ARCHBISHOP OF YORK.

PART I.

- | | | |
|--|----------------------|------------|
| Overture | (Occasional) | Handel. |
| Chorus, "For unto us" — Pastoral | | |
| Symphony, | (Messiah) | Handel. |
| Recit., "The people" — Air, "He was brought," | Mr. Phillips, | |
| | (Redemption) | Handel. |
| Quartetto, "Gesù esclama," | (Passione) | Haydn. |
| Recit., "He was cut off," | | |
| Air, "But thou didst not leave," | Miss Towers | |
| | (Messiah) | Handel. |
| Corale (full choir), "Behold how glorious" | (Tod. Jesu) | Graun. |
| Recit., "O! tremble mortals" — Air, | | |
| "Praise the Redeemer's" — Solo | | |
| and Chorus, "O, hail, ye sons," | | |
| Miss Birch, (Mount of Olives) | | Beethoven. |
| Arietta, "In questa tomba oscura," | | |
| Miss Dolby | | Beethoven. |
| National Anthem, "Lord of Heaven" | | Haydn. |
| Air, "Gratias agimus," | Miss Rainforth | Guglielmi. |
| Recit., "But bright Cecilia" — Solo | | |
| and Chor., "As from the power," | | |
| Miss Birch — Chorus, "The dead shall live" | (Dryden's Ode) | Handel. |

PART II.

- | | | |
|--|---|-------------------|
| Sinfonia in C minor, (the three last movements) | | Beethoven. |
| Hymn, "Holy Father," | Miss Dolby, | Naumann. |
| Aria, "Vengo a voi," | Miss Birch, (Gerusalemme Liberata) | Guglielmi. |
| Glee, "When winds breathe soft," | | |
| Miss Birch, Messrs. Hawkins, Harrison, Peck, and Phillips .. | | Webbe. |
| Recit., March, "Tis well," | Mr. Harrison — Solo and Chorus, | |
| "Glory to God" | (Joshua) | Handel. |
| Trio, "Fallen is thy throne," | | Mellics. |
| Air, "Let the bright seraphim," | Miss Rainforth, | Handel. |
| Recit. acc., "In splendour bright," | Mr. Harrison — Chorus, "The heavens are telling" .. | (Creation) Haydn. |

The third performance will not take place until the 26th of April.

LIST OF NEW PUBLICATIONS.

VOCAL.

- H. J. St. Leger—"Twas then that she promised to marry"—Ballad. Chappell.
Zeta—"Oh! ye voices gone"—Duet. Chappell.
Valetta—"All' ombra del Boschetto"—Duetto. Chappell.
Carl Krebs—"Der Deussche Rhein." Chappell.
Hon. Mrs. Norton—"King Frederick's Camp"—Ballad. Chappell.
Miss Masson—"The Doubting Lover."—Chappell.
G. A. Macfarren—"Two merry Gipsies"—Duet. Chappell.
Lardelli—"L' Addio a Rubini," poesia di Manfredi Maggioni—T. Boosey and Co.
Mendelssohn—Chorusses of the "Antigone" of Sophocles, with pianoforte accompaniment—J. J. Ewer and Co.
F. Florimo—Ore, Musicale, Romanza. 1. "Il Sospiro;"—2. "Il Mattino;"—3. "Il Barca-guola;"—4. "L'Alito;"—5. "La Mammola;"—6. "La Departita;"—7. "Canzone Circassa;"—8. "La Rosa e la Croce;"—9. "La Vergine del Castello."—T. Boosey and Co.
—"Il Rimprovero" Duetto, per Camera. —T. Boosey and Co.
—"L'Ave Maria," Quartetto.—T. Boosey and Co.

INSTRUMENTAL.

Mendelssohn—"Trio," arranged for four hands, by the Author. J. J. Ewer and Co.
Mehul—"Joseph in Egypt," arranged for piano-forte solo. J. J. Ewer and Co.

J. Rosenhain—"Seconde Suite de Trois Esquisses de l'Opéra Italien pour le Piano-forte." No. 1, "Il Bravo," de Mercadante. No. 2, "Betty," de Donizetti. No. 3, "Beatrice," de Bellini. Boosey.

Hunten—"Son Nom," variations for piano.—Chappell.

—"Mon Rocher de St. Malo," ditto.—Chappell.

—"Tyrolenne," from "La Vestale," Op. 124.—Chappell.

—"Io son ricco," Op. 112, as a duet.—Chappell.

Bürgmüller—"La Montagnarde," Valse Brillante.—Chappell.

Waltz from "Le Roi d'Yvetot," Op. 81, No. 1.—Chappell.

Notice to Correspondents.

Mr. J. W. Fearnley—Mr. Merriott—Mr. Wright Mr. H. Smith—and Mr. Henshaw—their subscriptions are acknowledged with thanks.

A Mus. Professor—the notice was too long for general interest.

Mr. Bissell—a member of the Musical Antiquarian Society—we will endeavour to obtain some information by next week.

Mr. Marshall—a Lover of Music—We never heard of an artist of the name—and we really think the deception not worth noticing—the good folks of Stamford must be very music-hungry, to take any fare that is offered.

W. B.—Armonia—Philo—none but real names and addresses can be attended to.

Advertisements.



HER MAJESTY'S THEATRE.

The Nobility, Subscribers, and the Public are respectfully informed that THIS EVENING, Thursday, March 30, being a Subscription Night, will be performed Donizetti's Heroic Opera, *BELISARIO*. Principal Characters by Signor Luciano Fornasari (his third appearance in this country), Signor Panzini, and Signor Conti, Mademoiselle Molteni, and Madame Persiani.

After which will be revived the admired Ballet of GISELLE. Principal Characters by Mademoiselle Fanny Elsner, Madame Copère, Madlles. Scheffer, Fanny, Camille, Benard, Galby, Pianquet, and Mademoiselle Adèle Dumilâtre; Messieurs Gosselin, Coulon, Gouret, Venafrà, Bertram, and Silvain.

Applications for Boxes, Stalls, and Tickets to be made at the Box Office, Opera Colonnade. Doors open at half-past Seven—the Opera commences at Eight o'clock.

PRINCESS'S THEATRE.

This Evening, Thursday, March 30th, 1843, will be performed *SHE'S NOT TO BLAME*. After which, "NO!" With WHICH IS THE THIEF? and other Entertainments. Friday, I PURITANI, in which Messrs. Templeton, Burdini, Weiss, Mrs. T. H. Severn, and Madame E. Garcia will appear. With other Entertainments.

Saturday, I PURITANI, and other Entertainments. Monday, a popular Opera, and a variety of Entertainments, for the Benefit of Mr. Templeton.

ROYAL GRECIAN SALOON,
EAGLE TAVERN, CITY ROAD.

Proprietor, Mr. T. ROUSE.

Mr. FRAZER having recovered from his severe indisposition, Barnett's Opera, "The Mountain Sylph," will be immediately produced.—The Performances, each night, consist of a First-Rate OPERA, a SELECT CONCERT, and a BALLET-PANTOMIME. The Entertainments are interspersed with a choice variety of Musical Interludes, forming a *tout ensemble* of the most attractive nature.—The Public is respectfully invited to visit this favourite and popular Temple of the Muses.—Doors open at Six, begin at half-past Six o'clock.—Managing Director, Mr. CAMPBELL.

THE FOLLOWING WORKS OF
FELIX MENDELSSOHN
BARTHOLDY

Are Published by EWER AND Co.
69, NEWGATE STREET.

Grand Trio, piano-forte, violin, and violoncello	12 0
Do, piano-forte, flute, and violoncello	12 0
Do, for two Performers, arranged for piano-forte	13 6
Symphony, No. 3 (dedicated to Her Majesty) for piano-forte, two Performers	12 0
Do, full score	25 0
Do, orchestra parts	35 0
The Introduction and Choruses to the "Antigone," piano-forte score	15 0
Separate Chorus Parts	12 0
The Fourth Book of Original Melodies (Lieder ohne worte) piano-forte solo	6 0
Do, arranged for two Performers	8 0
Do, arranged for piano-forte, violin, or violoncello	7 0
A Barcarole, piano-forte solo	1 0
A Scherzo, do	1 0
Seventeen Variations serieses, do	4 0
A Prelude and Fugue in E minor, do	2 0
Sonata in E, for piano-forte solo	6 0
Fughetta for the Organ	1 0
The Garland song, by F. Moore	1 0
The Journey—Song	1 6

EWER & Co., 69, NEWGATE STREET,

Where, also, the whole of the same Author's Piano-Forte and String Quartets may be had.

WESSEL & STAPLETON'S
EDITION OF
Spohr's Great Violin School,

TRANSLATED BY

C. RUDOLPHUS,

An Englishman, and a distinguished Master of the German Language.

SIXTH EDITION.

Price TWENTY-FIVE SHILLINGS—
To Subscribers, EIGHTEEN SHILLINGS.

The experience of SIX REVISIONS—the approval of SPOHR—the elegance and utility of the numerous ILLUSTRATED EXAMPLES—the admirable PORTRAIT OF THE AUTHOR—the beauty of type, the excellence of paper, and the care and finish bestowed upon the GENERAL GETTING UP—and last, not least, the EXTRAORDINARY LOW PRICE of this splendid work, render all competition not only vain, but UTTERLY RIDICULOUS. In their orders for SPOHR'S GREAT VIOLIN SCHOOL, the public and the profession, that they may be certain of procuring the only genuine and comprehensive edition, are urgently warned to be careful in asking for

THE TRANSLATION BY C. RUDOLPHUS,

PUBLISHED BY

WESSEL AND STAPLETON,

and thus screen themselves from being imposed upon by unscrupulous traders, who, to answer their own purposes, would not hesitate to put forth incorrect, incomplete, carelessly arranged, ill got up, negligently translated, and altogether UN-AUTHENTIC versions—to the detriment of the industrious violinist, and to the injury of the reputation of the great SPOHR, who, residing in a distant land, has no means of lifting up his voice in his own defence. If SPOHR were in England he would say—"Above all things, spare me from GARBLED VERSIONS of my best elementary work on which I rest my fame, as a theoretical and practical violinist!"

The Musical Examiner.

No. 22 will appear on Saturday, April 1—Price 2d.—
Stamped 3d.

The first Quarterly Parts (Nos. 1 to 13 inclusive), of this independent Musical Journal, may now be had, neatly stitched, with wrapper and index, price Two Shillings. WESSEL AND STAPLETON, Music-sellers to Her Majesty, the Duchess of Kent, the Court, and the Army, No. 67, Fritch Street, corner of Soho Square.

NAPOLEON'S MILITARY
CARRIAGE,

Taken at WATERLOO—Room magnificently fitted to shew the decoration of his period, Engravings of his History, splendid Bust by Canova, the Cloak he wore at Marengo, the Sword of Egypt, the Standard given to his Guards, his Watch, Gold Snuff-box, Ring, one of his Teeth, the Instrument that drew it, Tooth-Brush, the Dress worn in exile, Desert Service used at St. Helena, Counterpane stained with his blood, &c.; the greater part late the property of Prince Lucien

MADAME TUSSAUD AND SONS' EXHIBITION, Bazaar, Baker Street. Open from 11 till Dark, and from 7 to 10. Great Room, 14; Napoleon Belica, and Chamber of Horrors, 6d.

THE CHINESE COLLECTION,
HYDE PARK CORNER.

THIS Splendid Collection consists of objects EXCLUSIVELY CHINESE, and surpasses in extent and grandeur any similar display in the known world, entirely fills the spacious Saloon, 226 feet in length, by 50 feet in width; and embraces upwards of FIFTY FIGURES AS LARGE AS LIFE, all fac-similes, in groups, and in their correct native Costumes, from the highest Mandarin to the lowest subject in the Empire.

Also MANY THOUSAND SPECIMENS, both in Natural History and Miscellaneous Curiosities; illustrating the appearance, manners, and customs of more than 300,000 Chinese, respecting whom the Nations of Europe have had scarcely any opportunity of judging.

Is NOW OPEN for Public Inspection from 10 IN THE MORNING TILL 10 AT NIGHT.

Admission, 2s. 6d.—Children under 12, 1s.

VIOLIN MUSIC.

LONDON: PUBLISHED ONLY BY R. COCKS & CO.

20, Princes Street, Hanover Square,

Music-sellers, by Authority, to Her Most Gracious Majesty,

Spohr's Great School for the Violin,

Newly Translated from the Author's own Version, by JOHN BISHOP. Price only 31s. 6d.

"Spohr may be called the Virgil of the violinists, being, like the mighty ancient, distinguished for profundity of knowledge, majesty of style, and elevated purity of taste. The violin school of this great musician has long been admired all over Europe, and the present edition of this work is certainly the best translation that we have seen, and presents the English pupil, for the first time, with Spohr's own method of indicating the bowings throughout the work. In reference to this subject, we think the course adopted by Mr. Bishop is more simple than the method which had been previously used in the translation made by Rudolphus (published by Wessel and Co.), in which the bowings are indicated by figures, which are only intelligible to the pupil by a reference to an ingenious but complex division of the bow, which was represented by the translator in one of the plates of the original. Rudolphus's method has the recommendation of pointing out a minuter accuracy of bowing, to be attained through the medium of immense application; but for all general and practical purposes, the plan of the present editor appears to be sufficiently correct, and to be attended with infinitely less trouble to the pupil. The work is produced in a manner becoming the reputation of the celebrated author.—See the Times Newspaper, March, 1843.

N.B.—As many attempts will be made to foister spurious and incomplete editions of this master-work, which have emanated from other houses, it will be absolutely necessary that all orders should state, R. Cocks and Co's edition, translated by John Bishop.

CORNEPEANS, VALVE BUGLES, TROMBONES,
BASS HORNS, OPHELIDEES, &c.

TREGEAR & LEWIS,

96, CHEAPSIDE,

Reg to call the attention of Country Brass Band Masters, and others, to their new list of prices, of the above useful and perfect instruments, being more than 25 per cent. cheaper than those of any other house.

	£	s.	d.
Cornepeans, super. with 6 Crooks, Mouthpiece	2	12	6
Do do do with case	3	3	0
Do Best, with Shake Key, etc.	3	13	6
Do do, extra finished, with case	4	4	0
Do do, English Pistons	4	14	6
Do do, German Silver mounted	5	5	0
Do do, English do do	6	6	0
Do do do Copper or Brass mounted	7	7	0
Do do Tenor with crooks	4	4	6
Valve Bugles	4	4	0
Trombone—Alto	1	15	0
Do Tenor—B	1	17	0
Do do C	2	2	0
Bass—G	2	12	6
Do Improved G	3	3	0
Bass Horns, 9 Keys	6	6	0
Opheleide 9 Keys	4	16	0
Do 11 Keys	7	7	0
Drums, Bass, plain	4	4	0
Do do, trophies	5	5	0
Do do, painted with Arms, etc.	6	6	0
Clarionets, 8 Keys, Ivory Tip B C or E flat	1	5	0
Do 8 do do do	1	10	0
Do 10 do do do	1	15	0
Do 12 do do do	2	2	0
Do 13 do do do	2	10	0
Flutes, Super. Cocoa, with 8 Keys, German Silver	2	2	0
Do do extra mounted, Tips, etc.	2	12	6
Do do do Ebony do	3	3	0
Do do do do Silver Rings, Tips, and Keys	5	5	0
Do do do Silver Bands, etc.	6	6	0
Do do do extra chased Bands	7	7	0
Do do do the best that can be made	8	8	0

N.B.—Instruments taught, repaired, and taken in exchange. List of Prices sent to any part of the country, post free.—96, Cheapside, London.

MR. G. A. MACFARREN

AND

MR. J. W. DAVISON,

Have to announce that they will give THREE CONCERTS of Chamber Music in

CHAPPELL'S PIANO-FORTE ROOMS,
50, NEW BOND STREET.

On Wednesday Evenings, the 8th and 22nd of March, and 5th of April, 1843.

The Selections will comprise some of the

CLASSICAL WORKS

of Bach, Handel, Scarlatti, Mozart, Dussek, Beethoven, Spohr, and Mendelssohn, and many

NEW COMPOSITIONS

of Mr. W. Sterndale Bennett, Mr. J. W. Davison, Mr. E. J. Loder, Mr. G. A. Macfarren, Mr. T. M. Mudie, and Mr. Henry Smart, several of which have been written expressly for these Concerts.

TO BE PERFORMED BY

Miss Birch, Miss Dolby,
Miss Rainforth, Miss Bassano,
Miss Marshall, Mr. Ferrari,
Mr. Giubilei, Mr. Clifford,
Mr. Clement White, Mr. J. W. Davison,
Mr. W. H. Holmes, Mr. J. W. Davison,
Mr. Blagrove, Mr. Gattie, Mr. Lucas,
Mr. E. W. Thomas, Mr. J. Loder, Jun.
Mr. W. Loder, Mr. Banister, Mr. Jarrett,
and Mr. W. Sterndale Bennett.

The Last Concert will take place on
Wednesday, April 5.

Programme.**Part I.**

Duet in F, Piano-forte, Mr. W. C. Macfarren, (Pupil of Mr. W. H. Holmes, in the Royal Academy of Music), and Mr. W. H. Holmes Mozart.
Two Songs, "Le prime e l'ultima parole d'Amore"—No. 1, "Nella Speranza," Mr. Clifford, No. 2, "Nella Disperazione," MS. Mr. Giubilei G. A. Macfarren.
Quintet in F Minor, Op. 41, Violin, Tenor, Violoncello, Double Bass, and Piano-Forte—Mr. E. W. Thomas, Mr. Joseph Banister, Mr. Banister, Mr. Beineagle, and Mr. J. W. Davison Dussek.
Ballad, "The remembrance of those that are gone," Mr. Ferrari G. A. Macfarren.
Romance in E major, "Genevieve," and Study in E flat, Mr. J. W. Davison W. S. Bennett.
Circle of Songs, Miss Dolby Beethoven.
Arietta, MS. "Ah, rendi par Contento," Miss Bassano (first performance) T. M. Mudie.
Duet, MS. "Come, let us begone," Miss Marshall and Miss Dolby (first performance) Henry Smart.

Part II.

Three Fugues and a Prelude, Piano-Forte, Mr. J. W. Davison D. Scarlatti,
Amalia's Song, from Schiller's Play of The Robbers, Miss Rainforth, first performance Handel, J. S. Bach.
Spring Song, MS. (from Mr. Macfarren's Album) Miss Dolby (first and only performance) G. A. Macfarren.
Second Sonata, "Ma Cousine," Piano-Forte, Mr. W. H. Holmes, (first performance) Mendelssohn.
Set of Three Songs—No. 1, "Poor Heart, be still!" Miss Bassano; No. 2, "I fear thy kisses," Mr. Clement White; No. 3, "In a dream-land December," Miss Dolby G. A. Macfarren.
Trio, (by express desire,) "Good Night," Miss Rainforth, Miss Marshall, and Miss Dolby—Devil's Opera J. W. Davison.
Mr. J. W. Davison will accompany the Vocal Music.

The Instrument used on this occasion will be Collard's New Patent Seven-octave Repeater Grand.
Single Tickets, Half-a-Guinea.—To be had of Mr. G. A. Macfarren, 6, Alfred Place, Bedford-square—of Mr. J. W. Davison, 70, Newman-street—and at the Principal Music Shops.

THE EOLIAN PITCH-PIPE.

A Pocket Instrument for the use of Pupils in Singing Classes, and Musicians in general. An admirable substitute for the Tuning-Fork, being only an inch and a half long, and a quarter of an ounce in weight, and producing a clear prolonged note.—May be had (price Two Shillings each) retail, at the Music Shops, and at Mr. Mainzer's Depot, 340, Strand. Wholesale, at JOHN GREAVES & SON'S, 56, South-street, SHEFFIELD.

MUSIC HALL,

STORE STREET, BEDFORD SQUARE.

On MONDAY EVENING, April 3rd, 1843,

At Eight o'Clock,

MR. WILSON

WILL GIVE

THE ADVENTURES OF PRINCE CHARLES.

Pianoforte Accompanist, Mr. Land.

Part I.
Welcome, Royal Charlie—What'll be King but Charlie?—He's over the hills that I love well—What a wadna fight for Charlie?—O this is no my ain house—Can ye be by Athole?—Loons, ye maun gae hame—Charlie is my darling.

Part II.
Johnnie Cope—The women are a gane wad—Allister M'Alister—Wat's me for Prince Charlie—There are two bonnie maidens—Flora M'Donald's Lament.
The Doors will be opened at Half-past Seven o'Clock, the Entertainment commence at Eight, and terminate about Ten o'Clock.

Front Seats, 2s 6d; Back Seats, 2s.
No more tickets are issued for the front, or reserved seats, than they can conveniently hold, and parties are recommended to be in their seats before eight o'clock.

Private Boxes for Six Persons, 15s; for Eight, £1, to be had at the Music Hall, at Messrs. Cramer's, at Duff's, at Ollivier's, and at Leader's, Bond Street, and at Messrs Keith, Prowse, and Co's.

Books of the Words of the Songs, price 6d, may be had at the Doors.
On Monday, the 10th of April, "ANOTHER NIGHT WITH BURNS."

Oratorios during Lent,
ROYAL ADELAIDE GALLERY,
LOWTHER ARCADE, STRAND.

Grand Selections from the Oratorios of Handel, Haydn, Mozart, etc., will be given at this institution every Wednesday and Friday, Morning and Evening, by a powerful orchestra, and a chorus of the principal singers of the Ancient Concerts: followed by Lectures on Astronomy, illustrated by Olsey's improved Orrery, and a magnificent series of Dissolving Views, illustrative of the Sacred Writings, taken by permission of the publisher, Mr. Churton, from Martin and Westall's illustrations of "Cauter's Family Bible." Matinees Musicales à la Strauss, which commenced on Monday, the 28th ult., at 3 p.m.; and, with the Evening Promenade Concerts, will be continued Daily, except on the above-mentioned days, until further notice, and be followed by popular Lectures, Performances of the Infant Thalia, Experiments with the Colossal Burning Lens, Microscope, Dissolving Views, etc. Open from 11 to 5, and from a quarter to 7 to half-past 10. The MESSIAH on Friday next, at 3 p.m. and 7 in the evening. Admission 1s.

GLASGOW TEETOTAL CONCERTS.

Notice is hereby given, that JAMES MACBRIDE, 68, Glasgow-street, GLASGOW, CEASED, upon the 13th February, 1843, to be a MEMBER of the COMMITTEE of the GLASGOW TOTAL ABSTINENCE SOCIETY, and of the CONCERT COMMITTEE of that Society, and is no longer empowered to transact any business in its name.

Applications for Engagements at the "Teetotal Concerts" to be addressed to "The Concert Committee, Temperance Office, 43, Queen Street, Glasgow."—By order,
J. ALEXANDER.

MR. CHAULIEU, OF PARIS,

Author of the "Indispensable," the "First Six Months at the Pianoforte," etc. etc. respectfully informs the Nobility, Gentry, the Public, and the Heads of Schools, that, at the most urgent solicitation of some distinguished English families, he has taken up his abode in London, and proposes to give INSTRUCTIONS on the PIANO, COMPOSITION, etc. according to his well-established mode of musical tuition.
For terms apply, if by letter pre-paid, to Mr. CHAULIEU, 181, Piccadilly, London.

JAMES DODD, MANUFACTURER OF BOWS

For the Violin, Violoncello, and Double Bass; and of IMPROVED SILVER STRINGS, for the Violin, Tenor, and Violoncello, warranted not to turn green—also for the Harp and Guitar, made of the finest quality of silk. Wholesale and for Exportation.
IMAGE COTTAGE, near the King's Head, Holloway.

EDWARD DODD'S**ANGLO-ROMAN STRINGS,**

For Violin, Violoncello, and Harp, equal to the BEST ITALIAN STRINGS, to be had of all Music-sellers, and at the Manufactory, 112, Lambeth Walk. Please to ask for E. DODD'S ANGLO-ROMAN STRINGS. Each Half-Bundle is wrapped with a blue band, with E. Dodd's Anglo-Roman Strings.

Testimonials.

"Bath, Dec. 1839.
"I have given a length of one of your violin first strings a week's trial, and I purpose playing upon the same this evening, at my Quartet Concert, satisfied that I could not do better were I to change it for a foreign string. (Signed) J. D. LODGE.
"Leader and Director of the London, Bath, and Bristol Philharmonic Concert."

"88, Norton Street, Portland Place, March, 1840.
"Sir,—Upon an impartial trial of your new violin strings, I have great pleasure in certifying that I have found them to possess great brilliancy and resistance, as well as clearness and durability. With the exception of some few batches of Italian strings (rarely to be met with, and, indeed, invaluable when found), I confess I have at no time had superior strings to those produced at your manufactory. (Signed) "HENRY BLAGROVE."

"Mr. Piggett has the pleasure to acquaint Mr. Dodd that he tried one of the Anglo-Roman Strings at a music party, and found it excellent: it related the effect of a high temperature, without losing its firmness and brilliancy of tone."

"William St., North Rd., Pentonville, May 15, 1840.

"Sir,—I have given a set of your Violoncello Strings ten weeks' trial, and am happy to say that if any alteration has taken place, it is for the better; and the covered strings are as free from jarring as they were when first put on. (Signed) "J. F. CROUCH."

"99, Great Portland Street, Nov. 15, 1840.
"Mr. Lidel begs to inform Mr. Dodd that he has tried his Strings, and finds them exceedingly good, and equal to the Italian; indeed, in some respects, better. Mr. Lidel will have much pleasure in recommending them, and will in future use them himself; he also finds the covered strings equally good."

"Rutland Street.
"Mr. W. Cramer begs to acquaint Mr. Dodd that he has tested his Strings strongly with the Roman, and finds them in every respect equal, if not superior."

"Huntly Street, Dec. 6, 1839.
"Sir,—I have made experiment of your newly manufactured Strings for the violoncello, and cheerfully bear testimony that I think you have effected an important improvement, sufficient to encourage the hope that we may become independent of the foreign manufactures. It is my intention to continue the use of your strings. (Signed) H. J. BANISTER."

"15, Alderman Terrace, Nov. 28, 1839.
"Sir,—I have given your First Strings a fair trial, having played solos in public with them, and am happy to say I find them in every way answer your description, being very clear and brilliant in tone, and likely to resist the ill effects so often produced by heated rooms. In conclusion, I beg to say, that it is my intention to continue the use of them, and will do all in my power to recommend them to my friends. (Signed) "J. T. WILLEY."

"69, St. John's Street Road.
"Sir,—I have tried your English Violin Strings, and found them equal in all points to the best Roman. Wishing you every success in a discovery which must be an advantage to all violinists. (Signed) "JOSEPH BANISTER."

"11th February, 1840.
"Dear Sir,—Having given, for about six weeks, a fair trial of the sample which you have been kind enough to send me, I am convinced that there are no strings in this country of the same sort which can be compared to them, and I do not fear even to add that they may compete with those termed the best Neapolitan. It is, then, with the greatest pleasure, Sir, that I write you these few lines to testify how much I am satisfied with the excellent quality of the strings of your manufactory. I pray you to receive my congratulations. (Signed) "A. TOLBERGUE."

E. DODD, 112, Fenchurch Walk, Lambeth.

DANCING.

DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private Lessons, at all hours, to Ladies and Gentlemen of any age, wishing privacy and expedition. An evening academy on Mondays and Fridays. A juvenile academy on Wednesdays and Saturdays. Lessons in the *Faite à deux temps* every day. A card of terms may be had on application as above.

London:—E. B. TAYLOR, at the "Musical World" Office, 3, Coventry Street, Haymarket. Sold also by G. VICKERS, 28, Holywell-street, Strand; J. HAMILTON and MULLER, 116, George-street, Edinburgh; J. MITCHELLSON, Buchanan-street, Glasgow; and all Music and Book-sellers. Printed and Published by JOHN MITCHELL, at his Office, No. 25, Rupert Street, Haymarket.—Thursday, March 30, 1843.